



body bag1



body bag2



the KUROSAKI corpse delivery service

黒鷲死体宅配便

elli otsubo 大塚英志 houshi yamazaki 山崎峰水

STAFF A



Psychic

【イタコ】死体との対話

STAFF B



Dowsing

【タウリンダ】死体の探知

STAFF C



Hacking

【ハッキング】情報の収集



YOUR BODY IS THEIR BUSINESS!



黒鷲死体宅配便

the KUROSAKI corpse delivery service



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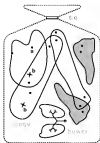
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IF I HAD
TO GUESS,
I'D SAY HE
STARVED
TO DEATH.

AN ILLEGAL
IMMIGRANT,
LOOKS LIKE.
HARD LIFE.
LOOK AT ALL
THOSE SCARS
ON HIM.



BUT
SEEING'S
NO USE
IN THIS
ANYWAY.

CAN'T SEE
HIM TOO
WELL, THE
WAY THE
SHADOWS
FALL IN
HERE.



THE DEAD MAN
WAS WELL
PRESERVED,
BY THE SAME
THING THAT
MADE IT HARD
TO LIVE. IT
WAS A COLD
SEASON IN
TOKYO.

WE HAD
GONE OUT,
HUNTING
FOR
BODIES.



THE KUROSAKI
CORPSE DELIVERY
SERVICE BEING
WHAT IT IS, OUR
CLIENTS CAN'T
COME TO US.



NO,
IT'S
NOT.



AND GO
KIMATA'S
PENDULUM
SHING
THIS WAY.



WE HAVE
TO COME
TO THEM.



HWT?

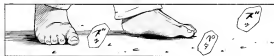


And
Smared



And

WH-
WHAT
THE...

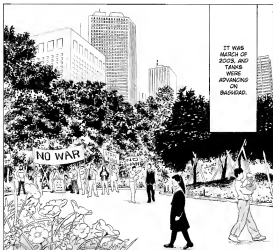






crossing the river

矢切の渡し



IT WAS
MARCH OF
2003, AND
TANKS
WERE
ADVANCING
ON
BAGHDAD.



PLEASE
SIGN!

PLEASE
SIGN OUR
ANTI-WAR
PETITION!



AMONG THE UNITED
STATES HAS IGNORED
THE WISHES OF THE
UNITED NATIONS AND
BEGAN THIS WAR FOR
OIL. SHOULD
SOMETHING LIKE THIS
BE TOLERATED?

IT IS ALWAYS
THE ELDERLY
AND CHILDREN
THAT SUFFER
MOST IN WARS!

STOP















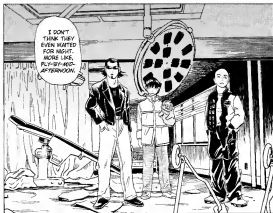








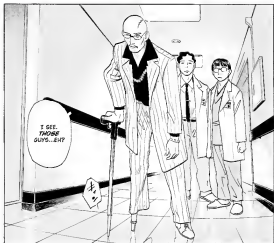


















BUT THAT
SHOULDN'T
BE A
PROBLEM,
MR.
SAGAYAMA.



KINGO ASKED
YOU GLAD TO
HAVE YOUR
LIFE, YOUR
YOUTH, AND
ALL YOUR
BODY PARTS?

THIS IS
SOCIAL
WELFARE?



KUROSAGI...



THE KUROSAGI
DELIVERY SERVICE
HAS ALREADY
DETERMINED THE
IDENTITY OF
THE BODY.

HERE
IS OUR
CARD.



うん
うん
うん



**ARE YOU
GUYS THE
KUROSAGI
CORPSE
DELIVERY
SERVICE?!**











...REPORTS THAT
THE BUILDING YOU
CHECKED WAS
SUSPECTED OF
PAYING ILLEGAL
IMMIGRANTS TO
HARVEST THEIR
ORGANS.



YEAH, I'VE
HEARD SOME
STORIES
ABOUT BLACK-
MARKET
TRANSPLANTS
IN THE WARD.

WHAT'D
YOU
HEAR?



HE WAS THE
FIFTY TO DIE
THIS WEEK.

SEE, THE MAN YOU
BOUGHT IN WASN'T
THE FIRST PERSON
ASSOCIATED WITH
THAT CLINIC TO DIE.



WELL, THEY
USED TO
CALL ME
DETECTIVE
SASAYAMA...
IN HOMICIDE.

FOR CERTAIN
REASONS
I HAD TO
LEAVE THE
FORCE.



HEY,
WAIT A
SECOND.

WHY ARE YOU
WORKING ON
THIS CASE?
SHOULDN'T IT BE
SOMETHING FOR
THE COPST



FIVE
DEATHS...
ALL DUE TO
ORGAN
FAILURE...?



DID YOU DIG
UP ANY MORE
INFORMATION,
GAGAKI?

THE
SAME
DONOR?

MAYBE IT WAS
A BUNCH OF
GUARDS WORKING
THERE...OR MAYBE
THEY ALL CAME
FROM THE SAME
DONOR.

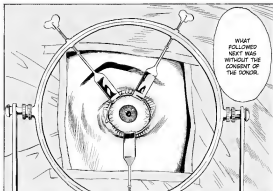
THEY WERE
SEARCHING FOR
PEOPLE WITH THE
PROPER IMMUNE
QUALITIES TO BE
HARVESTED.



...ALL THEY
HAD TO DO
WAS GIVE THE
OCCASIONAL
BLOOD
SAMPLE.

SORT OF. THE
OWNERS OF THE
BUILDING WOULD
LET ILLEGAL
IMMIGRANTS
STAY THERE
CHEAP, AND NO
QUESTIONS
ASKED...







TWO EYES...
A LENGTH OF
INTESTINE...ONE
LUNG...AND
ONE KIDNEY.

TO KEEP THEM
AS FRESH AS
POSSIBLE, THEY
BEGAN WITH
THE ORGANS
UNNECESSARY
FOR SURVIVAL.







HIS OWN
FRIENDS
SCREAMED
WHEN HE
STUMBLED
INTO THEIR
MIDST.

AND HE
WANDERED
OFF INTO
THE NIGHT,
SAYING,
"TAKE ME
BACK."



THEY GOT THEIR MONEY, BUT SOMETHING WAS WRONG WITH THE DONOR THAT THEY DIDN'T CATCH...OR MAYBE, THEY JUST DIDN'T CARE WHAT HAPPENED TO THEIR CLIENTS EITHER.

AND THEN CLOSED DOWN BEFORE THE LAW CAUGHT UP WITH THEM?



THEY MUST HAVE GOTTEN GREEDY...SEEN THE CHANCE TO MAKE TENS OF MILLIONS OF YEN IN A WEEK.

EVEN AN ILLEGAL OPERATION SUCH AS THIS COULDN'T ORDINARILY HAVE FOUND MORE THAN ONE OR TWO SUITABLE DONORS IN ANY GIVEN MONTH.



I SAY WE STOP HERE.

THEY'RE DEAD--AND BY NOW, THE DONOR MUST BE TOO... WHATEVER HE WAS.



...I'VE TALKED TO HIM BEFORE.

NO, WE WON'T.

I KNOW WHO THE DONOR WAS...





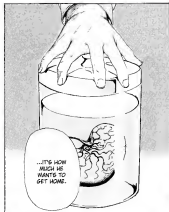




2nd delivery
applause 喝采

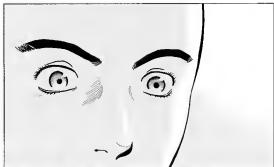
















IT SAYS THE POLICE FOUND A VAGRANT WITH HIS EYES SCOURGED OUT AND EXTENSIVE SCARRING, WHO WAS DETERMINED TO BE AN ILLEGAL IMMIGRANT FROM BAGHDAD, NAMED AL-MUHAMMAD. HE WAS SUMMARILY REDEPORTED TO HIS HOME COUNTRY.

THEY REPORTED HIM?



THEY REPORTED HIM. IF HE'S STILL ALIVE, OUR CLIENT IS A BLIND, MUTILATED CRIPPLE IN IRAQ.



I DON'T BELIEVE THIS.

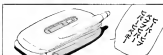


DON'T EVEN CONSIDER IT!

AND SO?



HUNT? YOU WANT THEM ALL TO COME?



HUNT? YOU WANT THEM ALL TO COME?



HI, MAKINO, WHAT'S THE MATTER?

YES, WE'RE HERE...





HOW FAR IS
THIS PLACE,
ANYWAY?
WHERE DID
NAKINO-CHAN
CALL FROM?



MY FAULT?
HAH, I
THINK IT'S
OKAY TO
PIN THIS
ONE ON
SOCIETY!

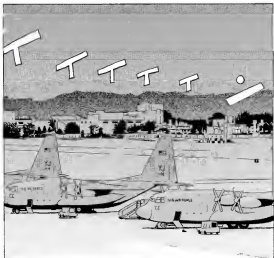
DON'T GIVE ME
ANOTHER ONE OF
YOUR *Answers!*
THIS WHOLE
INDESCRIBABLE
MESS IS YOUR
FAULT!



I DUNK, SHE
JUST GAVE ME
THE STREET
ADDRESS AND
DIRECTIONS.
BUT IF IT'S
REALLY A
JOB...



...THEN IT'S
GOTTA MEAN
WORKING
WITH THE
DEAD.





NOPE.

...I DON'T BELIEVE THAT EITHER.



THANK YOU, SIR.

OKAY, GO ON THROUGH.



HEH? EMBALMING.

WHAT KIND OF WORK ARE YOU DOING HERE?



THE SOLDIERS COMING BACK FROM TRAC. THEY SHIP 'EM HERE.



GUYS, THANK YOU SOOOOO MUCH! TOO MUCH OVERTIME AND I'VE LOST TRACK, Y'KNOW?



S-SHE'S
RIGHT!
THERE ARE
BODIES IN
THERE...!

THE AIR FORCE HAS
TO FLY THEM OUT,
uh-huh? THAT'S
HOW THEY CAME TO
HANDLE THE ACCI-
DENTARY WORK FOR
ALL THE U.S. ARMED
SERVICES. ANYWAY,
I'VE GOT MY
AMERICAN LICENSE,
SO I THOUGHT,
*hey, why not,
y'know?*



WELL,
YEAH...
LIKE,
duh



PLEASE.



KARATEL?

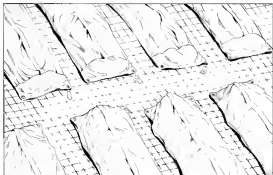
HEH?

HEY
MAKINO...
CAN YOU
GET US
ONTO THE
BASE?









SOME OF THEM,
IT'S THE ONLY
WAY YOU
COULD EVEN
TELL WHO
THEY WERE.

SOUNDS
KIND
OF...HELP-
ASSSED.



LIKE THEY
WOULD
SHOW
THIS ON
TV.

THERE SURE
ARE A LOT
OF THEM.
YOU DON'T
HEAR MUCH
ABOUT IT
ON TV.

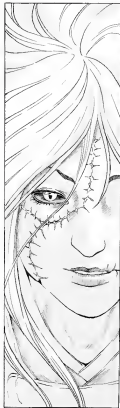


OKAY, THIS IS
SERIOUS. GUYS.
WHAT YOU'LL
NEED TO DO IS
STRIP THEM DOWN
AND PUT THEM
INTO THAT POOL
TO CLEAN OFF THE
BLOOD AND GRIME
BEFORE BRINGING
THEM INTO THE
ROOM WHERE I'LL
BE WORKING.

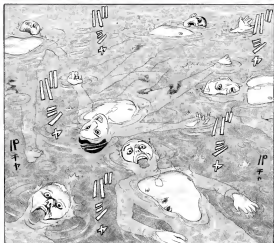
MAKE SURE
YOU DON'T
REMOVE THE
TAGS THEY'RE
WEARING
AROUND THEIR
NECKS. IT'S
THEIR IDENTIFI-
CATION.























BUT WHAT ARE WE
SUPPOSED TO DO
ABOUT IT...? IF WE
LEAVE HIM HERE,
THEY'LL SEND HIM
TO AMERICA...AND
WE CAN'T EXACTLY
TAKE HIM WITH US
AS A SOUVENIR.



BUT HE
ALREADY
KNOWS WHO
HE IS.

AND HE STILL
WANTS TO GO
HOME...JUST
LIKE THEY'RE
SENDING THESE MEN
HOME.



WHAT, YOU
WANT ME TO
DANCE FOR
THEM OR
SOMETHING?

MAYBE
WE CAN
DISTRACT
THE GUARDS
SOMEHOW.



LISTEN FORTY
NINTH
THERE'S ONLY
ONE SENTIMENT
BEING AROUND
HERE WITH THE
ARMY TO GO TO
MAKE THIS
WORK.



WELL?
AM I
RIGHT?

RIGHT.



...WHERE DID
THE PUPPET
SHOW FIT INTO
THIS AGAIN?





...WHERE HE LIVES JUST LONG ENOUGH TO DIE IN THE NEXT WAR...AND IS LET BACK HERE...ONLY LIKE THIS.

THIS GUY SURVIVED ONE WAR, MADE IT ALL THE WAY TO A PEACEFUL COUNTRY LIKE OURS. WHERE HE WORKED HIS BODY FOR PEANUTS, UNTIL SOMEONE STRIPPED IT FOR PARTS... THEN HE GETS SENT BACK THERE LIKE THAT...



KARATEBU... JUST FOR ONCE, COULDN'T YOU BRING IN A STRAY KITTEN?



THE MORE WE MEET, THE LESS THERE IS OF HIM.



HE HAD A HARD LIFE...HE'S HAD AN EVEN HARDER DEATH.



YOU TAKE THEM WHEREVER THEY NEED TO GO TO FREE THEM. ISN'T THAT RIGHT...

THEN TAKE HIM BACK HOME.





HOW'D YOU
FIND THIS
PLACE?

I TOLD YOU
I USED TO
BE A COP.



I didn't
ask you
to steal
him,
though.

AND I DID
ASK YOU TO
FIND OUT
THE OWNER
OF THIS
KEYNEY...



...MY
YOUNG
BALDY?



YOU MIGHT
NOT BE ABLE
TO GET HIM
IN BY
AIR...BUT
YOU SHOULD
BE ABLE TO
GET HIM IN
BY LAND.

JUST
BECAUSE
A NATION IS
AT WAR, IT
DOESN'T
MEAN
THAT ITS
BORDERS
ARE
CLOSED.

WELL,
MAYBE,
BUT—



LOOK, EVEN IF
WE WANTED
TO, THERE'S
A WAR GOING
ON THERE,
ORAY?



...BY SHEER
COINCIDENCE, I
THOUGHT I'D
BRING THIS
FLYER ABOUT
A JAPANESE
VOLUNTEER AID
GROUP TRAVELING
TO IRAQ. A MINUTE
MORE THAN THE
SUM OF HIS
PARTS...

...I
SHOULD
KNOW.



IF YOU DON'T
CARE ABOUT
YOUR LIFE,
THINK ABOUT
THE MONEY!
WE DON'T HAVE
A FOREIGN
TRAVEL
BUDGET!

KARATEA, I
TOLD YOU
NOT TO EVEN
CONSIDER IT!



OH,
YEAH...

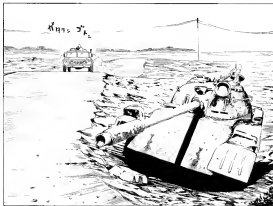


TELL
HIM NO.

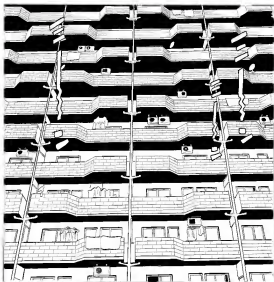
WELL?















KUROSAGI

Dowsing

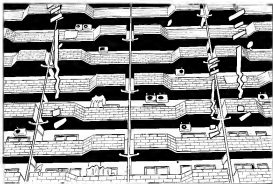
PSYCHIC

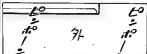
Channing

HAC
ING

X+Y=LOVE



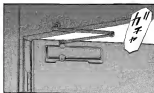
















SERIOUSLY! DON'T
THINK OF HIM LIKE
THAT! THINK OF HIM
AS A POTENTIAL
CLIENT! YOU
KNOW...THE
KUROGASHI CORPSE
DELIVERY SERVICE?!

WOULDN'T BE
WANTING A
PAPER,
THEN, HE'S
YESTERDAY'S
NEWS/
TOMORROW'S
FISH
WRAPPER!



—HE'S
DEFINITELY
DEAD...



DELIVERING
THE EVENING
EDITION.

SO,
THEN...
WHERE'S
KARATSU?



OH...YEAH,
THAT'S
RIGHT!

*We haven't
had a client
in so long, I
forgot.*



ANYWAY, GO GET HIM.
WE CAN'T REALLY DO
ANYTHING UNTIL HE
NEGOTIATES WITH
THE CUSTOMER.

RIGHT.
I THINK
HE'S
ALMOST
FINISHED
HIS
REELS.



...NEVER
THOUGHT
OF IT THAT
WAY!



THE BIG
BOSS'S IN
BRING A
DELIVERY BOY.
TRYING TO GET
SUBSCRIPTIONS
ON COMMISSION...
THAT'S
JUST A
GRAPHOOSH,
HE SAYS









ACCORDING TO HIS PAPERS, HIS NAME IS YOSHIO BABA, AGE 32. THERE'S AN OLD COMPANY I.D. FROM SEISHIN ELECTRONICS... BUT IT EXPIRED TWO YEARS AGO.

AFTER THAT, NOTHING BUT BILLS, BILLS, BILLS...ALL UNPAID. UTILITIES, PHONE...AND MOST RECENTLY, LOAN COMPANIES. I'D SAY HE'S BEEN UNEMPLOYED FOR A WHILE NOW.



BUT HE DOESN'T REMEMBER ANYTHING, RIGHT? NOT EVEN HIS NAME?

...ALL HE WANTS IS FOR US TO FIND OUT THE REASON HE WAS KILLED.



WELL, FORTUNATELY WE HAD THE CHANCE TO TOSS HIS ROOM BEFORE HE LEFT.



BLUNT-FORCE TRAUMA TO THE SKULL... JUDGING BY THE WOUND PATTERN, I'D SAY BLOWN FROM A METAL CLUB OR PIPE.

AND THERE ARE...ONE-TWO-THREE--FOUR-FIVE CONTUSED-LACERATION WOUNDS ON THE RIGHT SIDE AND BACK OF HIS HEAD.

HOW DID HE DIE, MAKINO?



I HOPE THAT'S NOT IT...

WHY...?



I THINK HE WAS STRUCK WHEN HE OPENED THE DOOR...LOOKS LIKE SOMETHING YOU'D SEE IN RANDOM VIOLENCE GAMES.





BACK TO
YOU IN
THE
STUDIO...



!



THE ATTACKER,
APPARENTLY
RIDING A
BICYCLE,
APPROACHED
MR. CHADA
FROM BEHIND
JUST OUTSIDE
THE FRONT
GATE...



WHAT DID
YOU SEE,
KARATSU?



HUH?
WHAT'S
THE
MATTER?

HEY,
WHY
SHOW
THAT
AGAIN?

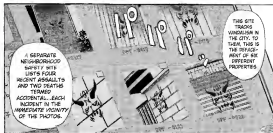


WE'LL BE
BACK RIGHT
AFTER
THESE
MESSAGES.



THE LINK
TO OUR
CLIENT.





I WAS
WONDERING...
MAYBE NO ONE
CONNECTED
THEM BECAUSE
THE MARKS WERE
ALREADY SEEN
THOSE A
WHILE...?

FAILURE TO
CONNECT
THE DOTS,
LIKE
THEY SAY
NOWADAYS.

NOBODY'S
PUT THESE
TWO THINGS
TOGETHER
BEFORE...?

THAT THEY
WEREN'T THERE
TO MARK THE
VICTIM, BUT TO
FIND THE VICTIM

WE SET UP
A DECOY
OPERATION.

WHAT
DO YOU
MEANT?

YOU MEAN
SOMEONE
TAGGED THEM
AHEAD OF
TIME TO BE
ATTACKED...?

IF THE TAGGER
AND THE PERSON
COMMITTING THE
ASSAULTS ARE
TWO DIFFERENT
PEOPLE...AND
THE SECOND IS
LOOKING FOR
THE MARKS LEFT
BY THE FIRST...

IF SO, THEN WE
MIGHT BE ABLE
TO COMPLETE
THIS JOB
AFTER ALL.

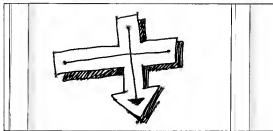


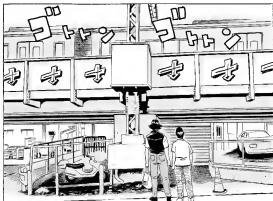














OKAY,
GREAT! NO
PORN
MAGS,
IT'S FINE!

I FEEL
LIKE
STEVEN
SEAGAL!
ARMED
FOR
DEATH!

LEAVE MY
ROOM ALONE!
YOU'VE
ALREADY
SHACKED UP
THERE...YOU'RE
USING ME FOR
BAIT...



STILL, IT'S BEEN
3 DAYS AND
NOTHING'S
HAPPENED.
MAYBE YOUR
PLACE IS TOO
FAR FROM THE
TRAIN STATION
AND THE KILLER
HASN'T NOTICED.

AND I
COULDN'T
FIND A
DECENT PORN
MAG IN YOUR
ROOM, TO
BOOT. I'M
STARTING TO
GET BORED.



YEAH...AND WHERE'S
KARATEL, ANYWAY?
SHOULDN'T HE BE
HELPING WITH THE
INVESTIGATION...?

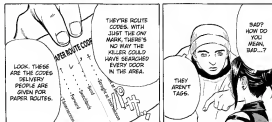


NOW
OUTFUL
OF NIM!

KARATEL IS
DELIVERING
PAPERS...SAID
SOMETHING
ABOUT NOT
QUITTING IN
THE MIDDLE OF
THE MONTH...







PAPER ROUTE CODES

SO IF THERE'S A "TOP" MARKED ON THE FIRST HOUSE, IT MEANS THEN GO FORWARD--NEXT DOOR. IF IT'S A "BLU" IT MEANS GO AHEAD--ACROSS THE STREET. IF IT'S AN ARROW WITH A "3," IT MEANS THREE HOUSES DOWN IN THAT DIRECTION, AND GO FORTH.

Switchback

Bend

Straight Alike

Three Doors

Across

Call On See

Loop Road

YOU MARK SYMBOLS LIKE THESE ONTO YOUR ROUTE MAPS, AND IT REMINDS YOU WHICH HOUSES TO DELIVER TO NEXT INSTEAD OF FINDING EACH HOUSE BY ITSELF. YOU MAKE IT WORK MORE LIKE A CHAIN OF HINTS ON WHERE TO GO NEXT.



YEAH.

WE SAW YATANI "RESEARCHING" BUT WE'RE TALKING A SQUARE KILOMETER THERE'S TENS OF THOUSANDS OF HOUSES TO SEARCH.

THEN YOU'RE SAYING THESE TAGS SHOW A ROUTE FOR THE KILLER?



AYTO-- MEANING TWO DOORS DOWN FROM THE AM.

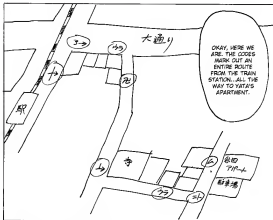
WHAT ABOUT THE "NITO" WE SAW FURTHER DOWN?

HERE, IF THIS IS YATANI'S APARTMENT, THE "BLU" WAS ACROSS THE STREET, RIGHT? WHAT DOES THAT MEAN? LOOK FOR THE ONE ACROSS THE STREET.

LET'S SEE... BEHIND? THAT WAS AN "LIRA"... DOES THAT MEAN BEHIND? THERE WAS ONE THAT LOOKED LIKE AN ARROW BY THE TEMPLE...

TELL ME THE OTHER SYMBOLS.

駐車場

























DID YOU
FIND
SOMETHING,
SASAKI?

I THINK
I DO.

...YOU KNOW,
I DON'T
UNDERSTAND
THAT LAST
BIT AT ALL.



When did
you do it
Sasaki?

BEFORE THE POLICE
SHOWED UP LAST
NIGHT, I TOOK A
NOTEPAD OFF THE
KILLER, AND WHEN I
CHECKED INTO IT...



ALL IN
THE
SAME
GUESS.

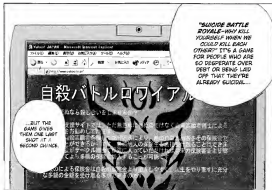


...DID YOU
FIND OUT
WHO HE
WAS...?



WHAT DO
YOU MEAN,
ALL THE
SAME?

WHO THEY
WERE. EVERYONE
INVOLVED IN
THIS--THE
KILLER...THE
TAGGERS...THE
VICTIMS...THEY
WERE ALL
THE SAME.



...BUT THE GAME GIVES THEM ONE LAST SHOT AT A SECOND CHANCE.

"SUICIDE BATTLE ROYALE—WHY KILL YOURSELF WHEN WE COULD KILL EACH OTHER?" IT'S A GAME FOR PEOPLE WHO ARE SO DESPERATE OVER DEBT OR BEING Laid OFF THAT THEY'RE ALREADY GUILTY...



...AND IF YOU CAN FIND OUT WHERE ANY OF THE OTHER PLAYERS LIVE...YOU KILL THEM.

THEN EACH PLAYER HAS TO SPRAY THE ORN TAG ON THEIR FRONT DOOR...

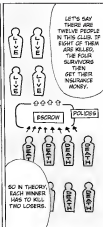
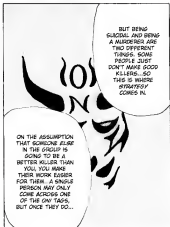
NOW IT WORKS IS, EVERYONE PLAYING CHANGES THEIR LIFE INSURANCE SO THAT THE BENEFICIARY IS AN ESCROW ACCOUNT SET UP FOR THE GAME.



WELL, THERE ARE TWO THINGS ABOUT THE PEOPLE IN THIS CLUB. ONE—THEY'RE READY TO DIE...BUT, TWO—THEY WANT THAT CHANCE AT A NEW LIFE.

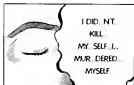
BUT...WHY DEATH THE ROUTE CODES...?

THE GAME SAYS WHEN TWO-THIRDS OF THE PLAYERS ARE DEAD, THE REMAINING THIRD GETS ALL THE INSURANCE MONEY OF THEIR VICTIMS.





TH..AT'S..
WHY..?









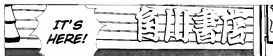
円舞曲 (わるつ)



THE CHUO LINE
IS CURRENTLY
EXPERIENCING
DELAYS DUE
TO AN
ACCIDENTAL
INJURY ON THE
TRACKS.
PLEASE BE
ADVISED





























OH MAN, THIS
GUY LOOKS
LIKE A GUILTY.



WAS HE, UM...
MURDERER?
gradually,
with a
hatchet?

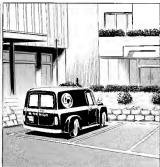


SUICIDE,
HUM...?

HE JUMPED
INTO THE
FRONT OF A
SPEEDING
EXPRESS AT
OKUBO
STATION.

IF HE
WAS, I
WOULDN'T
BE ASKING
FOR YOUR
HELP.





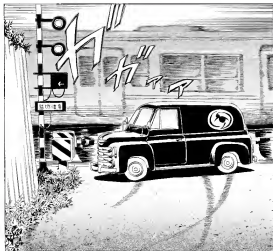










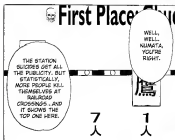






WAIT...IS THIS THE MELODY THEY USE AT THAT TRAIN STATION...?







...HERE IT IS.
SHINJODORICHO
6-12-1. THERE
HAVE BEEN SEVEN
SUICIDES AT THE
RAILROAD CROSS-
ING THERE THIS
YEAR...SO FAR.



...RIGHT.

SHINJODORICHO
6-12-1..?



WHERE?

HOLD ON,
HOLD ON,
THERE'S A
MAP LINK...

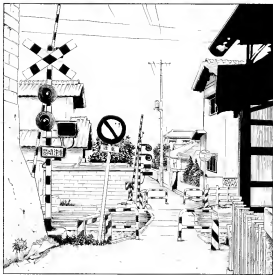


...RIGHT.

GUY
FOUND
WITHOUT
AN
BAR...?



COME ON,
EVERYONE.





THIS IS A
BAD PLACE.



THERE
MAY BE
LITTLE
BITS AND
PIECES
ALL OVER.



AND FOOL,
THERE'S A
PILE OF OLD
MAGAZINES
RIGHT
OVER THERE!

ACTUALLY,
I'M NOT
GOING TO
GO LOOK.



ARE YOU
SERIOUS,
KARATSU?

IT'S NOT
JUST
SEVEN...I
CAN FEEL
AT LEAST
TEN SOULS
LINGERING
HERE.



...IN A WAY,
THAT PERSON'S
A GENIUS. I
WANTED TO SEE
FOR MYSELF
WHO WAS
RESPONSIBLE...
AND WHY IT WAS
DONE IN THE
FIRST PLACE.



WELL, I
HAVE TO
ADMIT
THAT I'M
INTRIGUED!

YOU'VE
GOTTEN
INTO THIS,
SASAKI.



A MELODY THAT
DRIVES PEOPLE
TO KILL THEMSELVES...
THERE'S ACTUALLY
SOMEONE WHO FIGURED
OUT HOW TO DO THAT.



WE'VE GOT
ABOUT TEN
MINUTES.

ACCORDING TO THE
AUTOPSY REPORTS
SASAYAMA PROVIDED
FOR US, THE SUICIDES
HAPPENED ON VARIOUS
DAYS OF THE WEEK...
BUT ALWAYS
AFTER 3:00 P.M.



I'LL BE FINE.
JUST IN CASE,
I BROUGHT
ALONG SOME
EARPLUGS.
THE REST OF
YOU...AND THE
SOURCE OF
THAT MELODY.



H-HEY,
SASAKI.
WAIT...

ALL, RIGHT
THEN...I'LL
STAND IN
FRONT OF THE
RAILROAD
CROSSING.

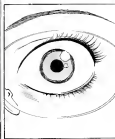


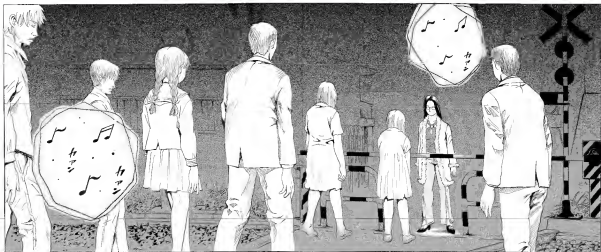
















SASAKI...
STOP!







...YOU
ARE
NOT AS
STRONG
AS YOU
THINK.

DO NOT
BE SO
OVER-
CONFIDENT,
WOMAN
...



KARATEKA...
IS THAT
YOU?

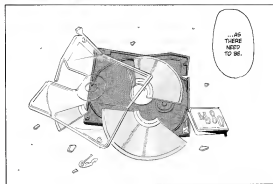












the KUROSAKI corpse delivery service

黒鷲死体宅配便

elji otsuka 大塚英志 housui yamazaki 山崎峰水

designer HEIDI FAINZA

editorial assistant RACHEL MILLER

art director LIA RIBACCHI

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 3
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Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 3 BY TOSHIFUMI YOSHIDA

Introduction and additional comments by the editor

To increase your enjoyment of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1800 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*,

but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first, although the Japanese did invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

(Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsub*). The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of other languages spelled with the Roman alphabet).

Whereas the various dialects of Chinese are written entirely in hanzi, it is practical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast In-

dian Siddham script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, hiragana, and block style, katakana. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), except for "n," there are no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of

consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 3 below.

Katakana is almost always the kind that gets used for manga sound FX, but on occasion (often when the sound is one associated with a person's body) hiragana are used instead. In *Kurosagi* Vol. 3 you can see one of several examples on page 41, panel 3, when the liver is extracted with a "ZUBO" sound, which in hiragana style is written *ずぼっ*. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like *ズボッ*.

To see how to use this glossary, take an example from page 7: "7.4 FX/balloon: PIKU—twich." 7.4 means the FX is the one on page 7, in panel 4 (the "balloon" note, of course, means the FX is inside a balloon, although just as many FX in *Kurosagi* are free on the page). PIKU is the sound these kana—ピクッ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right-to-left, and from top to bottom—is the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you examine those kana examples given above, you'll notice something interesting. They read "Western" style—left-

to-right! In fact, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many examples of "short sounds" in *Kurosagi* Vol. 3 is to be found in the example from 41.3 given above: ZUBO. Note the small *っ* mark it has at the end. This ordinarily represents the sound "tsu" (the katakana form, more commonly seen in manga FX, is *ッ*) but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why the sound is written as ZUBO and not ZUBOTSU—you don't "pronounce" the TSU in such cases.

Note the small "tsu" has another occasional use inside, rather than at the end, of a particular FX, as seen in 65.6's TATTATATA—the sound of Yata running up—here it's at work between two "TA" *タ* sounds to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 52.5's PARA. Another is with an extended line, as in 15.3's SHAAA. Still another is by simply repeating a vowel several times, as in 61.1's IIIIIN. You will note that 52.5 has both the "tsu" and an ellipsis at its end, even though they would seem to be working at cross purposes; the methods may be combined within a single

FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 78.1.2 FX: SHIIN—in manga this is the figurative “sound” of silence. 28.4 FX: GI-RORIN, representing a glare, is another one of this type. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as ah, “I” as ee, “U” as oo, “E” as eh, and “O” as oh.

2.1 As has been Eiji Otsuka’s style throughout *Kurosagi*, all of these titles are again song names. For this volume, the songs are that of Naomi Osaka. The title of the first story refers to the river ferry that connects Shibamata in Katsushika-ku, Tokyo, with Shimoyagin, across the Edogawa River (that marks the eastern border of Tokyo proper) in Matsudo, Chiba. The ferry started long ago in the early Edo Period (that is, in the seventeenth century)

and today remains the only such service where the boat is still towed manually by the guides. The original title is *Yagiri no watashi*, “Crossing the Yagiri” or “River Crossing”—note this is not the *watashi* meaning “I” in Japanese, but a homophone spelled with a different kanji. The title of the second story literally means “Applause” but it’s also the Japanese title of the US movie *Country Girl* (1964) starring Bing Crosby and Grace Kelly. It’s probably not pertinent, but an interesting bit of trivia nevertheless. ^_^

- 7.4** FX/balloon: PIKU—twitch
- 8.2.1** FX/balloon: ZU—sound of dragging feet
- 8.2.2** FX/balloon: PETA—sound of feet slapping on floor
- 8.2.3** FX/balloon: ZU—sound of dragging feet
- 12.2** Japanese anti-Iraq War protest signs in real life often are in English as you see here, perhaps for the benefit of the international media (although just as the English expression “Oh my God!” is sometimes portrayed in manga with the stress placed oddly—“Oh! MY God”—you will also often see signs that read “No!! War”). The editor saw a few more stylish protests in Japan back in 2003 (this story appeared in July of that year), with skaters in hoodies chalking their slogans on their decks. But all in all, *Karatsu* has a point on page 13 about the size of the protests—very different from the radical Japanese marches of the 1980s and early ’70s that

- director Mamoru Oshii describes in the semi-autobiographical portions of the novel *Blood: Night of the Beasts*, available, naturally, from Dark Horse.
- 14.4 FX:** HYUN—sound of the pendulum swinging.
- 15.3 FX:** SHAAA—hissing sound (like a cat)
- 15.4.1 FX/balloon:** KOHO—cough
- 15.4.2 FX/balloons:** GOHO GEHO—cough getting worse
- 15.5 FX/balloon:** BUHA—coughing up blood
- 15.6.1 FX/balloon:** GEHO GOHO—coughing
- 17.3** Sasaki uses, as is common in Japan, the English word for “homeless,” which is pronounced as *hoomoresu*. Of course, there have been homeless people in Japan for decades (millions of people had at least some experience with it due to WWII), but the editor was shocked in the late 1990s to see tent encampments inside the Tokyo subway stations—not only because it seemed such a change from 1990s’ confidence and prosperity (during which time there were, of course, also homeless people in Japan), but in that the municipal authorities would allow people to set up shelters there, which would seem unlikely in America.
- 18.1.1 FX/balloon:** GAKON—sound of door being pushed open
- 18.1.2 FX:** KYU KYU—sound of a squeaky wheel
- 19.5** I love how Kereellis has the same smile as Yata, Numata, and Karatsu.
- 19.7** Note the traditional offering to the dead of a bowl of rice, with chopsticks straight up. Foreigners are often warned not to put their chopsticks straight up in a bowl of rice when eating with Japanese (that’s what the chopstick rest is for).
- 20.6 FX:** GAKU—prattal/depressed sound
- 23.3 FX/balloon:** GACHA—door opening
- 25.4 FX/balloon:** JAN JYAKA JUI JYAN—ringtone
- 28.4 FX:** GICORIN—glare
- 29.1 FX/balloon:** KIN—sound of metal end of cane ringing on floor
- 29.2.1 FX:** KA KO—footsteps
- 29.2.2 FX/balloon:** KIN—sound of metal end of cane ringing on floor
- 29.3 FX/balloon:** SU—reaching into jacket
- 30.1 FX:** BA—quickly extending arm
- 31.8** Tokyo, which is usually thought of as a city, is legally a prefecture unto itself, and is divided into twenty-three wards with a high degree of self-government. Probably the best known of Tokyo’s wards outside of Japan (and the editor’s favorite) is Shinjuku, the Beastie Boys shot their video for “Intergalactic” in Shinjuku Station, the world’s busiest commuter train junction (Michael Gombos is somewhat amazed that they were granted permission to do this, though the effect is classic, as Mike D, MCA, and Adrock dance and throw B-boy gestures into the camera as hordes of confused salarymen walk around them). Although “wards” is the official translation of the Japanese original

- ku, many of the wards themselves use "city" to refer to themselves in English, and, with individual populations reaching into the hundreds of thousands (Shinjuku alone has 300,000 permanent residents, to say nothing of temporary commuters and shoppers) they indeed qualify
- 32.5** **FX/balloon:** GIRO—glass
- 33.4** Their "Kurosaagi Delivery Service" card (like the sign on their van, they leave the "Corpse" out of it) has the slogan "Any reason, any purpose—moving, fleeing by night, we'll deliver it, no questions asked." The telephone number and e-mail are, regrettably, obscured.
- 34.1** **FX:** PUAAN GOGOGO DODO—car and construction sounds
- 35.3** **FX/balloon:** PATAN—door closing
- 35.6** **FX/balloon:** KI—angry reaction sound
- 36.5** **FX/balloon:** OOSA—thud
- 37.2** **FX:** SHIBO—lighter igniting
- 37.6** **FX/balloon:** KIN—sound of metal tip of cane hitting ground
- 38.1.1** **FX/balloon:** KIN—sound of metal tip of cane hitting ground
- 38.1.2** **FX:** KO KO KO—footsteps
- 38.1.3** **FX/balloon:** KI—sound of metal tip of cane hitting ground.
- 40.2** **FX/balloon:** BU—sound of scalpel cutting into skin
- 40.3** **FX/balloon:** GU GU—tugging sound
- 40.4** **FX:** BOTO—plop
- 41.1** **FX/balloon:** SUUU—sound of skin being sliced
- 41.2** **FX:** GAPA—sound of chest being opened
- 41.3** **FX:** ZUBO—sound of an organ being pulled out
- 41.5** **FX/balloon:** SUUU—sound of skin being sliced
- 41.6** **FX/balloon:** ZUBU GUCHU—fingers digging into body followed by a wet digging sound
- 42.1** **FX:** ZURURI—sound of a kidney being pulled out
- 48.5** **FX:** KUN KUN—sound of pendulum swinging
- 49.4** **FX:** ZURU—sound of a plastic bag being silt out
- 52.4** **FX:** PASA—dropping newspaper
- 52.5** **FX:** PARA—flipping newspaper page. Note that Tama-chan is the name of a baby seal that first turned up in Tamagawa River in the summer of 2002. The seal continued to appear in various rivers in the Tokyo area for two years, spawned a fandom of its own and had a swarm of media coverage. There were several songs written about it, and some "Tama-chan" character goods even appeared on the market.
- 52.6** **FX:** PESHI—putting hand on jar
- 57.3** **FX/balloon:** KACHA—keyboard sound
- 57.4** **FX:** CHIRA—glancing down at jar
- 58.5** **FX/balloon:** PIPAAPIPU PEPU-PUPIPA PIPAAPIPEPO—ring-tone
- 59.3** **FX:** GOGOGOGO—sound of the car rumbling

- 59.4** **FX:** GWOOOO—sound of the car being driven
- 60.5** **FX:** HIII—sound of a transport plane flying away
- 60.6** **FX:** IIII—sound of jet engines
- 61.1** **FX:** IIIIN—more sound of jets
- 62.1** Many Americans have voiced concerns about our building bases in Iraq, wondering just how longterm our military presence there will prove to be—but a good sixty years after the end of WWII, the U.S. still has literally dozens of bases in Japan, containing 47,000 soldiers, sailors, and airmen. The HQ of all military forces in Japan is located at Yokota Air Base, the site of this scene in the story. It's located in the suburb of Fussa in Saitama Prefecture, about 19 miles west of downtown Tokyo. The controversial presence of the U.S. bases has itself made them the focus of occasional demonstrations, and a ready locale for intrigue and conspiracy stories; perhaps most notably in anime, the film *Blood: The Last Vampire* was set at Yokota.
- 62.4** **FX:** TA TA TA—jogging sound
- 63.1** The USAF in fact does administer the largest mortuary in the American armed forces, but it is located at Dover Air Base in Delaware, under the 438th Services Squadron. Mortuary affairs at Yokota are handled under the auspices of the Honor Guard of the 374th Airlift Wing Services Division.
- FX:** HYUN HYUN HYUN—pendulum swinging wildly
- 65.6** **FX:** TATTATATA—Yata running up
- 65.6.1** This isn't a change—he said *Sesame Street* in the original. A dubbed version of the U.S. show was aired on NHK in Japan for many years, but shortly after this story appeared, a new locally made version (many countries have created such versions to better reflect their own cultures) began showing on TV Tokyo, the network that aired *Neon Genesis Evangelion*!
- 66.4** Although interrupted by the recent deterioration of relations with North Korea, in the late 1980s and early years of this decade, there was an ongoing effort where the North Korean government cooperated in U.S. efforts to locate the remains of servicemen killed in the Korean War (over 8,000 American soldiers became missing in action in Korea, far more than in Vietnam). From this effort, nearly 200 bodies were found and returned to the United States, passing through Yokota on their way home. This recent example of Yokota being used to handle U.S. war dead possibly inspired Eiji Otsuka to portray it happening today with the Iraq War. It is also true that the mortuary at Yokota was a transshipment point for many of the American casualties during the Vietnam War; an Army surgeon stationed there in the 1960s, Ronald Glasser, gives an account of the period in his acclaimed book *365 Days*. The use of Yokota for dead servicemen from the Iraq War appears to be a literary conceit (or perhaps, an echo of past history) on Otsuka's part, in reality

such casualties are often sent first to Sather Air Base at Baghdad International Airport, then to Kuwait, and onward to Dover Air Base, where the actual embalming takes place.

67.3.4 The notion of bodies that are so badly damaged that their dog tags provide the only identification is again something of a throwback to the Vietnam era, as today DNA samples are taken of all military recruits, permitting eventual identification of remains no matter their condition. However, it is true, for example, that looking for ID tags remains part of the mortuary procedure at Sather Air Base in an attempt to establish a tentative identification; final, positive identification is again the responsibility of the 436th Services Squadron at Dover Air Base.

68.1 **FX/balloon:** JIII—zipper sound

68.4 The idea of placing dead bodies in a pool is probably a reference to the Japanese urban legend (mentioned also in *Dark Horse's Reiko the Zombie Shop* Vol. 2) that some hospitals have a morgue where the bodies are stored in a pool filled with formaldehyde, where attendants stand around with long sticks to keep poking them under again as they bob up.

69.6 **FX:** JAPPO JAPPO—sound of rubber boots sloshing in the pool

71.5.1 **FX:** BIKUN BIKUN BIKUN—corpse twitching

71.5.2 **FX/balloon:** PACHA PISHA—splashing sounds

72.1.1 **FX/white:** BASHA BASHA BASHA, BASHA BASHA—loud splashes

72.1.2 **FX/black:** PACHA PACHA—smaller splashes

72.2 **FX:** BATAN DOTAN BATA—Corpses in body bags moving around

72.3 **FX:** GU GUI—face trying to push out of the bag

74.1 **FX:** BURU BURU BURU BURU—hand shaking/waving

75.1 **FX:** PETAN—sound of hand slapping the tile floor as it moves along

75.2 **FX:** ZU ZU—dragging sound

75.3 **FX:** BETA—sound of flesh slapping against tile floor.

78.1.1 **FX:** DO—thud

78.1.2 **FX/white:** SHIIN—sound of silence

81.1 **FX:** DOSA—slumping into sofa

81.6 **FX/balloon:** KA—metal end of cane hitting floor

82.3 **FX:** KAN KAN—tapping metal lid of jar with tip of cane

83.2 **FX/balloon:** SU—reaching into jacket

83.3 In 2004, Japan deployed a force of 550 Self-Defense Force soldiers to aid in reconstruction efforts in Iraq—strictly non-combatants, they were themselves guarded by Australian and Dutch members of the “coalition of the willing.” While the SDF troops remained unharmed, a number of civilian Japanese did in fact face danger in Iraq, many as NGO (Non-Governmental Organization) volunteers. Seven were kidnapped and two killed—one, in a notorious incident in October 2004, beheaded by masked terrorists upon an American flag, his corpse

- then wrapped in it for people to find. Such gruesome and symbolically charged incidents in real life make the editor reflect upon how much of Kurosagi might be called shock value, and how much just stylized truth.
- 84.2** FX: YORO—stagger
- 84.4** FX: GATA GOTON GATAN
GATA—sound of Hummer bounding on the road
- 85.1** FX: GATAKON GOTON—Hummer riding on uneven ground
- 85.4** FX: BATA BATA BATA—sound of his monk robes billowing in the wind
- 86.1** FX: BATA BATA BATA—sound of his monk robes billowing in the wind
- 89.1** FX: MIIN MIIN MIIN—sound of cicadas
- 89.2** FX/balloon: PINPOON PINPOON
PINPOON—sound of doorbell
- 89.3** FX: GACHA—sound of door latch
- 90.1.1** FX: DOKA DOKO—sound of dub slinking bone
- 90.1.2** FX/balloon: BICHA—blood spatter
- 90.3** FX: ZU ZU—hand sliding down wall
- 90.6** FX: CHIKI CHIKI CHIKI—retracing balon
- 91.1** FX/balloon: KIIIII—door creaking closed
- 91.2** FX/balloon: IIII—continuing to close
- 91.3** FX/balloon: PATAN—door shutting
- 92.1** Is the winged pen nib with the “H” Housui Yamazaki’s personal tag?
- 94.1** FX: MEEN MEEN MEEN—sound of cicadas
- 94.3** FX: GASHA—dropping heavy basket
- 95.1** FX: PINPOON—doorbell. Yamiyomi is a satire on the name of the Japanese newspaper Yomiuri Shimbun, which has claimed to have a circulation of as much as 14 million daily.
- 95.3** FX: GACHA—door opening
- 95.4** FX: ZORO ZORO—women pouring out of room
- 96.2** She actually says it this way in the original: *sankyu booi*—how a Japanese would pronounce the English phrase, most Japanese know enough English to understand it.
- 96.3** FX/balloon: PATAN—door closing
- 96.4** FX: KARA—rattle of empty basket falling over
- 98.3** Japan uses a twenty-four-hour clock, so whereas Americans would say “4 P.M.,” they’d say “16.” As is the case here, the fact that the number refers to a time of day is made clear by context, or by the use of an English lowercase “h” (as in “16h”) or the kanji 時, *j* (as in 16時).
- 99.4** FX: CHARAN—dangling pendulum
- 99.5** FX: HYUN HYUN HYUN—pendulum swinging
- 99.7** FX/balloon: GACHA—opening door
- 104.4** FX: DOSA—thud
- 108.1** FX: KATA KATA KATA—keyboard sound
- 108.2** FX: PA—picture coming up
- 108.3** FX: PA—another picture coming up

- 108.5 FX: CHI CHI—giving a tut-tut expression
- 109.5 FX/button: KAKON—pressing key
- 109.6 FX: PA PA PA—multiple images popping up
- 111.2 FX: SHU—spray paint sound
- 111.3.1 FX/balloon: SHUUU—spraying sound
- 111.3.2 FX/balloon: SHUUU—spraying sound
- 113.1 FX: JI JI—streetlight buzzing
- 113.3 FX: CHUN CHUN—chirping birds. Note Yata's *Star Wars* gear. You may or may not be aware that Dark Horse has published dozens of original comics set in the *Star Wars* galaxy since 1991—almost, but not quite as long as we've been publishing manga. In fact, Dark Horse has even published *Star Wars* manga—translations of the licensed adaptations of *A New Hope* (by Hisao Tamaki), *The Empire Strikes Back* (by Toshiko Kudo), *Return of the Jedi* (by Shin-ichi Hiromoto), and *The Phantom Menace* (by Kia Asamiya).
- 113.4 FX: KURURI—Puppet turning around
- 113.6 FX/balloon: KARARA—sliding window open
- 115.2 FX: KOTSU—footstep
- 115.4 FX: TA TA TATA—running sound
- 115.5.1 FX/balloons: SHU SHUUU—spraying sound
- 115.5.2 FX/balloon: SHU—spraying sound
- 115.7 FX/balloon: KII—sound of brakes
- 116.1 FX/balloon: WIIN—power window rolling down
- 116.2.1 FX/balloon: GACHA—car door opening
- 116.2.2 FX: KYORO KYORO—looking around
- 116.3.1 FX/balloon: SHU—spraying sound
- 116.3.2 FX/balloons: SHU SHUUU—spraying sound
- 117.1 FX: GOTOTON GOTOTON—train moving on tracks
- 117.3 FX: KAPA—opening mobile phone
- 117.4 FX/balloon: KASHA—click
- 118.2 Although he shouldn't worry too much, because, remember, Steven Seagal is also *Hard to Kill* (and also a Buddhist, for that matter). As you may know, Seagal has two children by his first Japanese wife, model Kentaro Seagal and actress Ayako Fujitani, whom *Evangelion's* Hideaki Anno directed in his second live-action film, *Shiki-Jitsu*.
- 118.4 FX: BIIIN—sound of a moped
- 118.5.1 FX/balloon: KII—brake sound
- 118.5.2 FX/balloon: GASHA—putting kick-stand down
- 118.6 FX/balloon: TA TA TA—running sound
- 120.5 FX: PASA—flipping open piece of paper
- 121.4 FX: SHU SHU—quick scribbling
- 122.2 On is also sometimes translated as "ogre," but, depending on how the reference is used, the connotations of "devil" can seem more appropri-

ate in English. Sometimes, one might use both at once, as in *Urusei Yatsura*, where Lum is devilish, but her dad is definitely an ogre.

123.1 FX: GACHA—door opening

123.6 FX: CHIRA—peering to the side

124.4 FX/balloons: KON KON KON—knocking

124.6 FX: KACHA—doorknob being turned

124.7 FX: JAKON—telescoping club being extended

124.8 FX: GA—grabbing door

125.1.1 FX: DOKA—impact sound

125.1.2 FX/small: PISHI—floor cracking

126.1 FX: BUN BUN—swinging truncheon

126.2 FX/balloon: SHAKON—toy lightsaber being extended

126.3 FX/balloon: BAKEEN—breaking sound

126.4 Just to note that “Star Peace” wasn’t a change by Dark Horse, but a gag in the original.

127.1 FX: BA—jumping into room

128.3 FX: DO DO DO—running sound

128.4 FX: BASHAN—breaking glass

129.2 FX: HYOKO HYOKO—hobbled walking sound

129.4 FX: ZA—coming to a stop

129.5 FX: SU—drawing out cleaver

130.1 FX: KURU—twisting over

130.3 FX: DOKO—impact sound

132.1.1 FX: PYUU—spurring blood

132.1.2 FX/balloons: DOSUN—thudding onto ground

132.3.1 FX/balloon: DO—sound of body hitting ground

132.3.2 FX: PEE POO PEE POO PEE POO PEE POO—sirens

133.6 FX: KATA—turning laptop around

137.3.1 FX/balloon: SHUUU—spraying sound

137.3.2 FX/balloon: SHU SHUUU—spraying sound

138.2 The body has been left in a *koban*, a lock typical of the neighborhood police in Japan—hence the sign saying they’re out on patrol. Perhaps oddly, you can often find anime- and manga-themed public service announcement posters inside such *koben* (for example, in the summer of 1996, there was a *Neon Genesis Evangelion* one printed urging people not to waste water—was the idea to use UCL instead?). Hiroyuki Yamaga, co-producer of *Evangelion*, said he never met a cop who wasn’t an otaku.

142.1 FX: PINPORO PANPIN PIN-POIN—train attention tones

142.2 FX: TANNNN TAAA TATATAAAA TAN TAAA—car horns

142.3 FX: PIIPAPA PIPAPA PPPPOOPAA PIIPIPAPA PIHA—crossing signal

142.4.1 FX: JAN JACHAAN CHARARAAN JAJAN—phone chatter

142.4.2 FX: PI—phone beep

142.6.1 FX: PINPORO PANPIN PINPORO-PIN—train attention tones

142.6.2 FX: PANPIRO PINPON PIN—train attention tones

- 142.7 FX: PANPIRO—train attention tones
- 143.2 FX: DOGO—impact sound
- 143.3 FX: BAKU GUSHA—breaking and crushing sounds
- 143.4.1 FX/top: BABA—train speeding by
- 143.4.2 FX/bottom: BAKU—breaking bone sound
- 144.2 FX: KUN KUN—pendulum swinging
- 145.1 FX: PAKU PAKU—puppet's mouth flapping
- 146.1 The magazine title, *Young A* (for "Ace") Weekly, is a play on two magazines: Kodansha's *Weekly Young* (the original home of Akira, and in more recent years hits like *Chobits* and *Initial D*), which actually is famous for its nubile swimsuit covers, and Kadokawa's *Shonen Ace* (in real life a monthly), the current home of *The Kurosagi Corpse Delivery Service* as well as several other manga published in English (including *Dark Horse's* forthcoming *MPD Psycho*, as well as such titles as *Neon Genesis Evangelion*, *Eureka Seven*, and *Sgt. Frog*). The cover parodies several actual *Shonen Ace* titles, claiming to contain manga such as *Neon Genesis Vangelis* and *Multiple Personality Salaryman*. Note the cameo by Akiba from Housui Yamazaki's other manga *Mail*—Akiba will be making an actual cameo in the next volume of *Kurosagi*.
- 147.2 FX/balloon: POTO—something falling out from between the pages
- 151.4 FX: KASHA—MD recorder being opened
- 151.5 FX: KACHI—hitting record switch
- 151.6 The Sony MiniDisc, introduced in 1991, was the thing you were supposed to buy to replace your Sony Walkman, but it never really caught on in North America. Unlike portable CD players, MiniDisc players can record as well as play, and provide good audio editing functions. The editor notes that the translator of *Kurosagi*, Toshi Yoshida, was also the producer of the English-dubbed versions of *Inu-Yasha*, *Ranma 1/2*, *Manson Ikoku*, and *Jin-Roh* among many others, and made extensive use of the MiniDisc in his work.
- 153.3 FX/balloon: DON—elbow hitting chest. Note that rather than "ear-ring," Karatsu originally said "an ear of bread," which is how Japanese often refer to a piece of bread crust.
- 154.1.1 FX/black: KATSUN—footstep
- 154.1.2 FX/white: KIN—metal tip of cane hitting ground
- 155.1 FX: PURAN—dangling sound
- 158.2 FX/Numata: FU FU FU FU-FUU—humming along to music
- 160.6 FX/balloon: JYAKA JYAKA JYARARAN CHARARARAAAN—ringtone
- 161.4 FX: KAAK KAAK KAAK—bells ringing as a train approaches
- 161.5 FX/balloon: WII—crossbar coming down
- 161.8 FX: KAAK KAAK KAAK—bells ringing as a train approaches
- 162.2 FX/balloon: KUN—pressing on accelerator

- 163.2 FX/balloon: GA—grabbing wheel
- 163.3 FX/balloon: Gil—pulling on emergency brakes
- 163.4 FX: Ki Ki Ki—brakes squealing
- 163.6 FX/balloon: GO—mirror touching crossbar
- 163.7 FX/balloon: DON—wheels landing on ground
- 164.1 FX: GAGAAAA—train speeding by
- 166.3 A charming aspect of Japan is the use of individual melodies, like theme songs, that are played over the loudspeaker to mark arrivals at train and subway stations. Andy Raskin did a story about them that aired on National Public Radio in September of 2003, and you can find an archive of them at the site <http://melody.pos.tai/>.
- 167.3 FX/balloon: PA PA—screen coming up. Note that the screen lists stations on the Chuo line in Tokyo, whose reputation as a method of suicide is in fact quite real (as is the practice of billing the deceased's family). Many Tokyo subway stations have installed transparent anti-suicide walls along the track edges (the trains stop so that their own doors are lined up with doors in the wall, which only then open), but of course this does nothing to prevent suicides at ground-level crossings, such as you see in this story.
- 171.1 FX: PAN PAN—hitting dirt off of hands
- 175.1 FX: PON—taking out earplug
- 175.3 FX: KAN KAN KAN KAN KAN KAN KAN KAN—sound of the warning bell for an approaching train
- 175.5 FX: BA—covering ears
- 178-179.1 FX/balloon: KAN—warning bell amongst other musical notes
- 178-179.2 FX/balloon: KAN KAN—warning bells amongst other musical notes
- 178-179.5 FX: TON TON—earplug bouncing on the ground
- 180.1 FX: FURARI—a staggering walk sound
- 180.4 FX: KAN KAN KAN—warning bell
- 184-185.1 FX: GOKAAAAAAA—train speeding by on both sides
- 186.1 FX: GWOOOO—sound of speeding train
- 186.2 FX: BA—sound of last train passing by
- 186.3 FX: GOTOTO GOTOTO GOTOTO—sound of train moving on tracks on both sides
- 186.4 FX/balloon: HETA—sound of Sasaki crumpling to her knees
- 187.1 FX: GOGO DODO—construction noise in the distance
- 187.3 Such cooperatively run vehicles range from ones shared by farmers to market produce to city dwellers, to colleges providing a shuttle service between dorms and train stations
- 189.2 FX: CHIRA—peering at Kuro
- 190.3 FX: GAKI BAKI BAKI—stomping and breaking sounds

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